286 (woven ribbons)." (47)
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47. Johanna Behr-Heyder, Cologne, "Litauische Volkskunst," Leipziger Ill. Zeitung, November 8, 1917, p. 10.

In analyzing the weaving patterns, which are almost exclusively of a geometrical nature, it is in most cases overlooked that the technique of weaving alone had of itself to lead to specific patterns. Certainly the many terms used today were given them only much later, names supplied by all kinds of visible things of the surroundings--the duck, the cuckoo, the hoopoe, the window, the broom, the rose, the fir tree, even the goat's hoof, and many others. That from the technique of weaving many similarities arose with peoples separated in space and time, is thus only natural. From the great variety of designs results the tremendous richness of this ornamentation, especially since the patterns occur in the most varied combinations. To discuss them in more detail is forbidden by the scope of this presentation, but there are certainly many hundreds of patterns.

While in western Lithuania decorative weaving is not so strongly cultivated--apart from Palanga, where primarily juostos with star and flower patterns are favored--the whole abundance of this colored ornamentation is concentrated in the area of Suvalkija, above all in the districts of Marijampolė and Vilkaviškis. This area is also the home of the famous tulip pattern and of the colorful Lithuanian decorative aprons. Simple aprons are known also in the region of Zanavykai and Zarasai as well as in the province of Dzūkija, while in Samogitia they are completely lacking. Nowhere, however, is the coloration unfolded so subtly and the ornamentation to such a richness as in Suvalkija. On a brown, blue, red, or green background the ornament grows like a precious flower. Perhaps the most beautiful of these patterns, the tulip stylized in the most varied forms,

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goes back to some symbolic representation, especially since the tulip itself was an unknown flower in Lithuania. The /141/ stylization has progressed so far here that practically only the term has remained. The tulip pattern is repeated on these aprons in a continuous scrollwork, or in fours in a square, or also in combination with characteristically stylized scrolls and leaves.

Galaunė says concerning these aprons: "They are known only in the province of Suvalkija and here and there in the sections of the Vilna area bordering on Suvalkija. They form here a kind of oasis, whose origins we are unable to trace today because of the lack of almost any data. This oasis is so self-contained that its influence has hardly spread in any direction. Ribbons similar to our juostos are found among a large number of our close and more distant neighbors, but the aprons with the tulip pattern woven in are completely unknown elsewhere." (48) It may be added

48. P. Galaunė, op. cit., p. 262.

that the High Lithuanians make only white woven aprons with red cross-stripes at the bottom end, while the aprons of the Low Lithuanians (Samogitians), also white, exhibit red lengthwise stripes.

The weaving technique for the Suvalkija decorative aprons is similar to that for the juostos kaišytinės; they are woven on the loom, and the pattern is set in during the weaving from colorful wool threads, so that it appears as if embroidered. Nothing certain can be said about age and origin of these aprons. We know only that the oldest of those now existing go back to the second half of the eighteenth century. Perhaps, as Galaunė assumes, they once had a symbolic significance and symbolized innocence and virtue. And perhaps they were so beautifully fashioned because they had no practical purpose to serve. (49) In Prussian

49. p. 266.

286 Lithuania they were in any case not known and
53 according to Vydūnas were only taken over from
[291] later immigrants. (50) Much of the beautiful

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50. Vydūnas, Litauen in Vergangenheit und Gegenwart (Tilsit, 1916). Emma Dethlefsen, "Über litauische Volkstrachten in Ostpreussen," Blätter für Heimatkunde und Heimatschutz, Vol. 3, Nos. 1 and 2.

Lithuanian decorative weaving is found today in the churches as altar covers, the ribbons as ornamentation on the alms bag.

As with all settled peoples, so among the Lithuanians a rural art of rug weaving--as /142/ is customarily developed among nomadic tribes as a folk art--did not exist in earlier times. The rugs and bedspreads woven today in the countryside, which are usually of one color and are frequently found in city houses, are of more recent origin. They borrow their manifold square circle or lozenge patterns from the heavy linen weaving which the peasant woman makes for her practical use. To set off the pattern in color either bleached linen is woven in together with unbleached, or a difference of tone is gained by weaving in hemp or cotton. These patterns, too, are beautiful and of great ornamental richness. From the point of view of age they represent the oldest Lithuanian weaving patterns. We find them in the coarse woolen towels as well as in the tablecloths that are laid out on festive occasions in the peasant houses. The hand towels are often decorated with artistic cross-stitch work, usually in red, primarily the decorative towels that do not serve for daily use. They formerly hung on the richly carved hand towel racks and are given only to guests to use. Their ends are formed by peculiarly braided lace, knotted by hand from the end threads of the weave. This is a very old technique that is still

286 practised today by the shepherd girls of the country.
531 Crocheted lace is in general rarer; nevertheless among prosperous farmers we often find decorative crocheting and openwork on beautiful and valuable bed linen.

[291] Gloves and stockings are firmly and closely knitted in several colors, the various threads being carried along on the reverse side. They frequently make their way to Germany, where they appear on the handicraft market as "Swedish" gloves. The most varied-colored ornaments are knitted in, dots and stars, together with flower patterns, and occasionally also animal patterns.
[431] These gay and strong gloves with their bright colors often serve as gifts, and the priest is always presented with them on his winter "calender journeys." In contrast /143/ to other handicrafts, in which, as we saw, old patterns are frequently used in a not so successful manner, their borrowing from the weaving technique in the modern knitted handiwork has an organic and altogether charming effect.

[292] In the Lithuanian folk costume, too, particularly as it has been awakened to new life after the first World War, art and taste are shown: the long colored pleated coat, the colorful bodice, the white shirt with the long embroidered sleeves--everything breathes cheerfulness and joy in colors (see the title picture).*

Therewith is closed the circle which embraces the Lithuanian folk art in all its branches. Many things could be only briefly touched, since the various older and more recent techniques of knotting, crocheting, and knitting can be described only with difficulty.

286 The whole realm of weaving with all its re-
462 lated techniques is exclusively the domain of the woman, while the man has chosen for himself those areas which above all demanded bodily strength or because of the size of the objects did not attract

* [Title picture was not included in HRAF reproduction -- Analyst]

Mariampolé and of Kalvarija. At Klaipéda their decoration consists of several finely embroidered horizontal strips. They are not only ornaments, but also symbols of virtue. In some villages it is considered improper to be seen without an apron. Once, at a market, a woman was asked to sell her apron and she considered herself outraged. 531 286 [183]

The other parts of the dress of a peasant woman are: a linen shirt with wide plaited sleeves, trimmed with small embroidered designs, a very ample woollen skirt, sometimes dark and plain and sometimes striped or of a Scottish pattern, gathered at the waist and a sleeveless vest, the *"kiklikas"*, a kind of corslet often made of valuable brocade, which made its first appearance in the early 19th century. According to Mr. Galauné, the first specimens were perhaps imported by the soldiers of Napoleon's "Grande Armée", on their retreat from Russia. In the neighbourhood of Klaipéda, the *kiklikai* are of dark velvet. Necklets of coral and especially of amber are worn on the neck. Their beads, either raw or cut in facets with a knife, have not only the value of gems, but are endowed with magic qualities, they belong to times gone by and to legend. These fossil drops of resin, which have been described by Tacitus and were sold by Ligurian traders who imported them into the countries of the Mediterranean and Black Sea area, where they were deemed to be more precious than gold and who therefore jealously kept the secret of their origin, often contained imprisoned insects and other mementoes of olden times. 291 301

Young girls wear on their heads a band of tissue held at the back by a flow of colored ribbons, married women wear instead *"muometas"*, a sort of white veil several meters long, which is of Eastern origin, but was also adopted in the West, and Tertullian recommended its use. At first this fashion found but few followers and was later abandoned, but it became the rule for married women from 1300 until 1500. During that time a large number of themes of sculptural models were imported into Lithuania, the survivals of which have been described above. It is possible that this fashion followed the same route. And do not certain weavers, with their dour yet finely cut profiles encircled in white, resemble some statues of the Middle Ages? The veil with its folds and its ritual knots is sacred, it bestows upon such as have taken it a certain measure of authority and of office. With their head-dress resembling that of the Saints of the Church, these peasant women would seem to belong to a religious order. 291

10:Baltrušaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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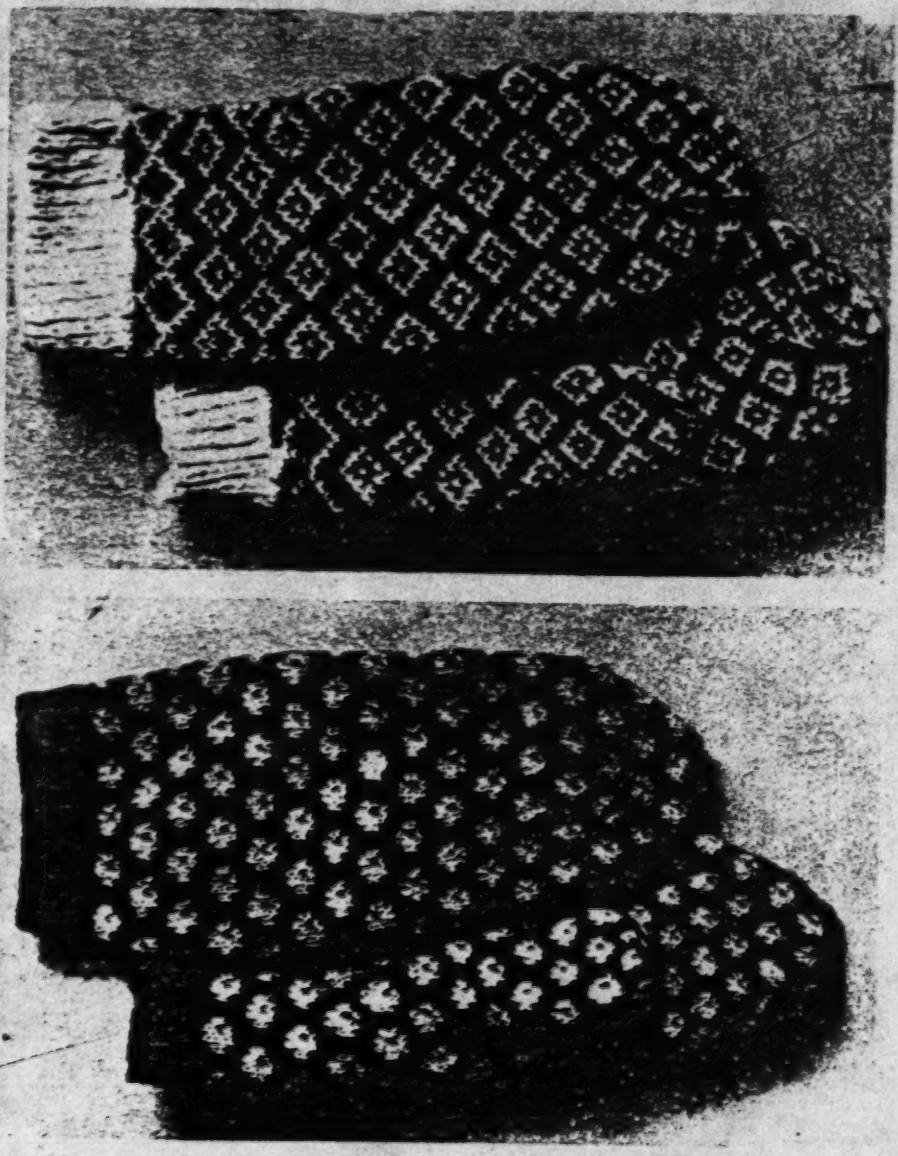

58.-59. Gloves
District of Telšiai

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60.-61. Gloves
District of Telšiai and Klaipeda

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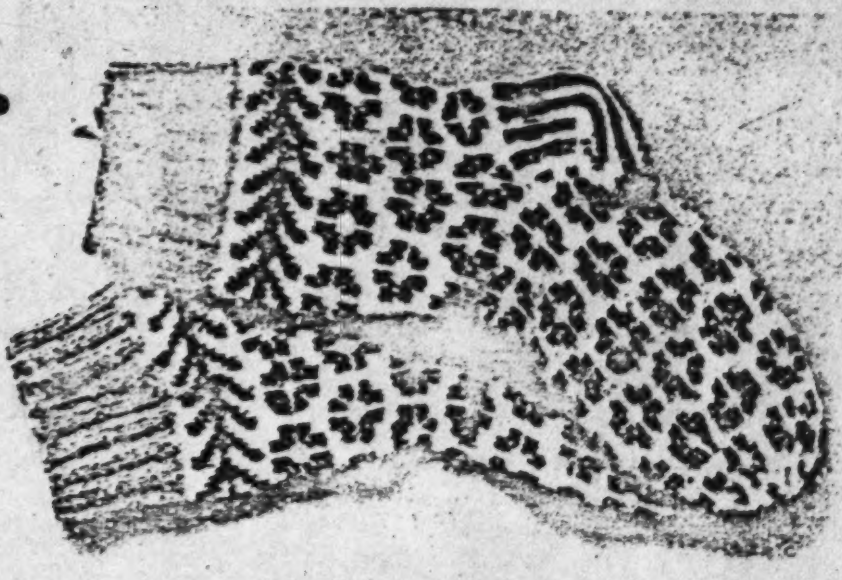

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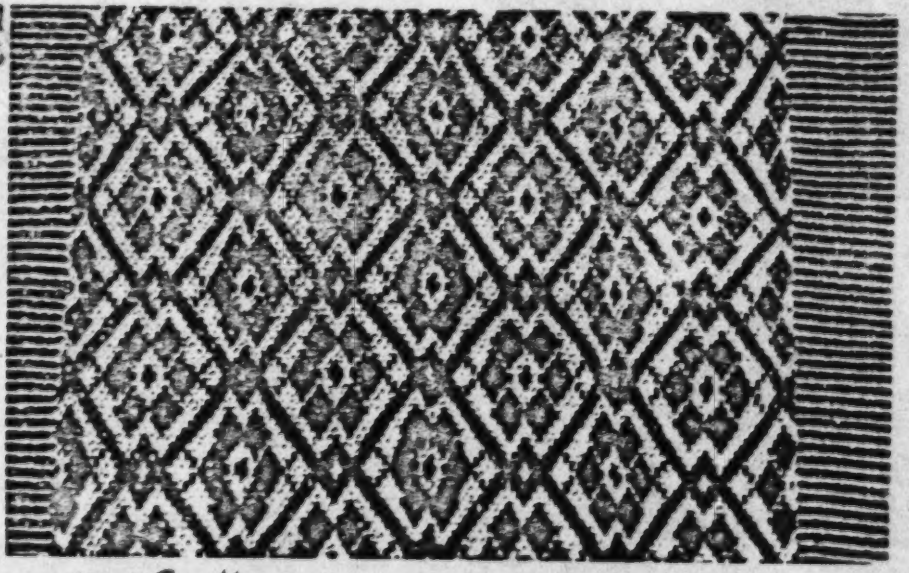

62. Socks
District of Kretinga

63. Carpet Design

10:Baltrusaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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69. Belts

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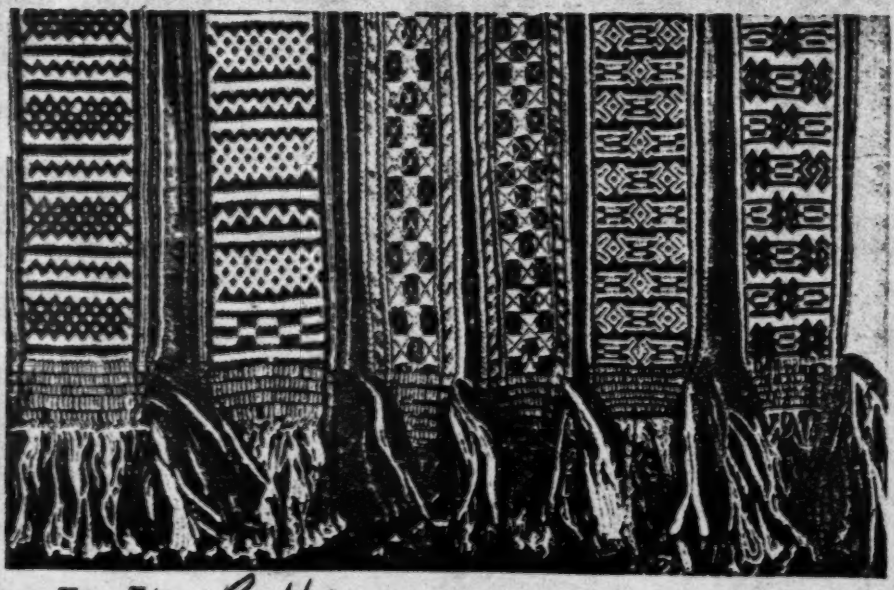

70.-71. Belts

10:Baltrušaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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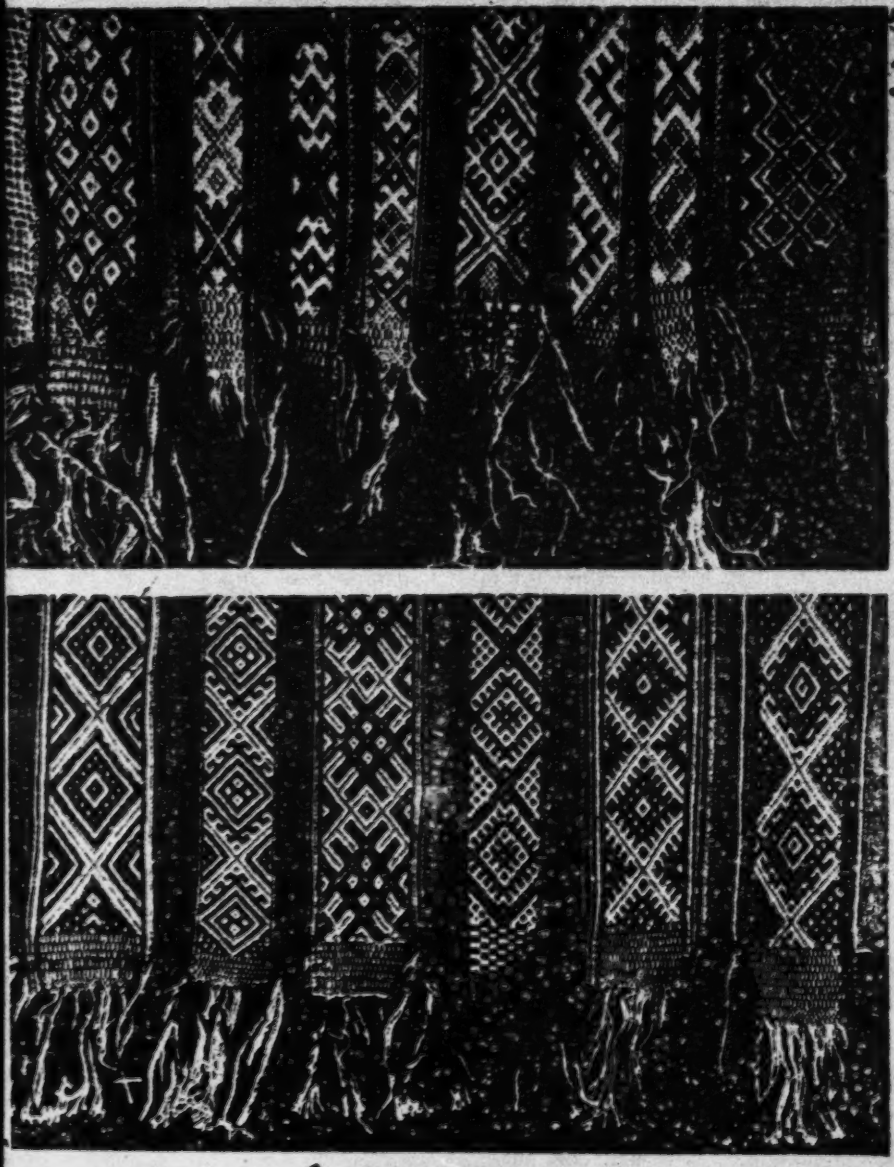

72-73. Belts

10: Baltrusaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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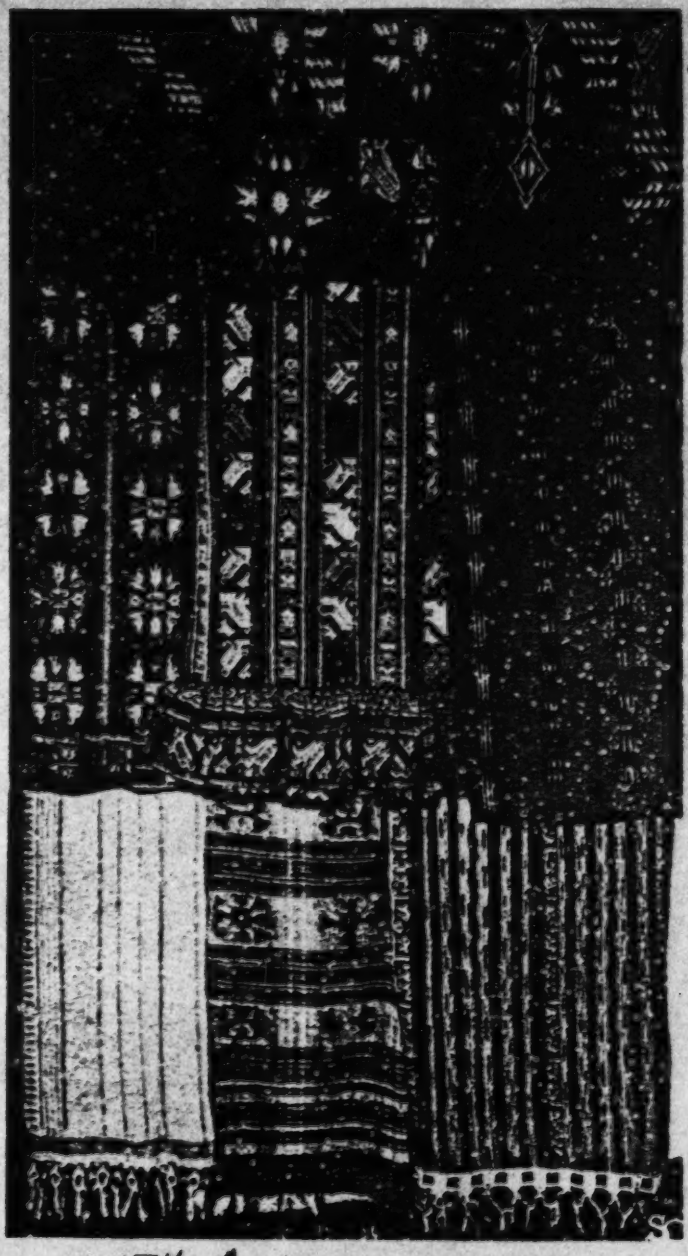

74. Aprons

11: League of Nations G-4 (no date) 1939 RB5 Lithuanians RB5

fresh meat and poultry 13 millions, cereals about 20 millions and eggs 7.8 millions). 439

The total value of exports of raw materials and half-finished goods was 73.4 million litai. Exports of hemp and tow accounted for 25 million litai, cellulose for 12.7 millions and timber for 21 millions.

Among imports, manufactured products head the list (133 million litai, comprising machinery and tools, automobiles, chemical products, textiles and yarns, etc.), followed by raw materials and half-finished goods totalling 78.7 million litai (gilt metals, cement, chemical fertilisers, coal, naphtha and petroleum, cotton, etc.).

As long as the territory of Klaipėda (Memel) belonged to Lithuania, the foreign trade of the country passed almost exclusively through the Port of Klaipėda (Memel). Under the treaty concluded in March 1939 with Germany, Lithuania retains a free port at Klaipėda. [504]

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There has been a fairly big increase in population; rural families tend to be large. The women, though very fully occupied with their children and domestic duties, find time to look after the animals and work in the fields. This type of work is, however, more often left to women who have no children or domestic duties to attend to — that is, to girls or women whose children are older. Lithuanian women are, as a rule, fit and healthy; nevertheless, they are sometimes forced to neglect their homes, owing to the claims of agriculture and the rearing of children. They are naturally clean and orderly, and like to have a little garden of their own; in winter, they devote themselves to home industries — spinning, knitting, embroidery and sometimes weaving. The artistic value of a great deal of the handwork done in the country is of exhibition standard and has been shown both in Lithuania and abroad — for example, in 1937, at the Paris International Exhibition and, in 1938, at the Berlin International Exhibition of Arts and Crafts. 462

The Lithuanian peasant is somewhat deliberate in character; he is long-suffering and is prepared when necessary to go through difficult times without complaint. This was proved during the war, when, notwithstanding intense suffering, the popular songs and jokes dear to the peasant heart were never forgotten. 156

The rural population used formerly to wear homespun woollen and linen clothing — the production of flax is relatively greater in Lithuania than in any other European country. Of recent years, this type of clothing has disappeared, its place being taken by ready-made factory goods. 291

[415] earthenware remains completely simple in technique and form. In
291 the way of clothing the old has not been preserved. Figure 2, from
177 the 17th century, points to similarities with the Letts. In East Prussia, German influences then had their effect, and beyond the border Polish
771 influences made themselves felt. For a long time, until well into the 19th century, remnants of the ancient religion were preserved. This religion was a knowledge of divine forces in nature, everywhere, from the sun and the stars to the plants and stones; as well as a knowledge of the unity between nature and man, of inner and lasting relations and interinfluences between them. How clearly the divine in nature was beheld is indicated by conceptions like the one that believes that actual pain is inflicted upon the deity if the bark is peeled off the trees! How clearly the unity was experienced is to be seen from the custom of of keeping trees in the farmyard, with the thriving of which the prosperity and health of the inhabitants remained connected; or from folk songs like the following:

Alas, I poor man went hence,
Cried bitter tears.
Was not the oak tree
Transformed into my father.

Gnome-like earth spirits lived in the roots of the juniper bushes--not reminiscences of tiny original inhabitants of the type familiar among the Reindeer Lapps, as has been stated, but clearsighted visions of elementary beings. Spring, summer, and autumn festivals united the people for the communal experience of the light, the sun as the spiritual center of the world and of existence; in sacred forests
793 they came to the gods and sacrificed to them. Yes, the chief of the
771 Waideloten priesthood, the Kriwe, sacrificed himself after he had become old; he admonished the people to do penance, climbed upon the stake, let himself be burned and knew that he would rise up the gods in the flames. In the same sense, it was considered a particular sign of divine mercy to be struck and killed by lightning. At one time the religious knowledge and feeling was guarded by a liberally organized, but nevertheless hierarchically ordered priesthood with an elected chief priest, and these were mediated to the people in exoteric forms. Then they maintained a perpetual fire which, only in the year 1387, was ceremoniously extinguished for ever in the castle at Vilna by the duke Jagello(!). Then they made sacrifices to the sun, they prophesied